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THE BEETHOVEN PIANOFORTE SONATAS.

LETTERS TO A LADY.

BY PROF. DR. CARL REINECKE.

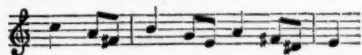
(Continued from Vol. XXVII., p. 269.)

BEETHOVEN'S LAST FIVE SONATAS.

II.

FORTIFY yourself with patience, dear Friend, for one cannot be concise about the Sonata for the "Hammer klavier" when one has once proposed to oneself to treat it thoroughly. Many things will here strike him

who is familiar with the Beethoven formation as made use of in the earlier sonatas, as deviating from his earlier style. It will not have escaped you that up till now Beethoven seldom produces one and the same passage more than twice unaltered; already at the third time he awakens a new interest in the hearer by some alteration, amplification, or the like, and on this account real sequences only rarely occur in Beethoven's works. A striking exception is to be found, it is true, in the Sonata Op. 53, at the end of the first and beginning of the second part, *i.e.* where the motive



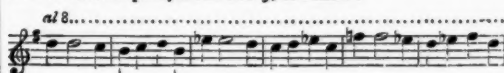
follows no less than six times in succession. I confess honestly, but as concerns Beethoven with all becoming modesty, that this has never been congenial to me. In the Sonata Op. 106, however, we encounter, from the 17th bar on, a fourfold repetition of the first two bars



and then the last bar is again repeated three times, always one degree higher. Bar 26, counted from the G major signature, we meet with the following passage:—



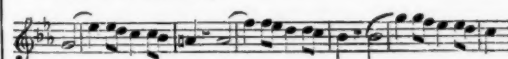
In the second part, from bar 5, it reads:



soon afterwards:



and a few bars later:

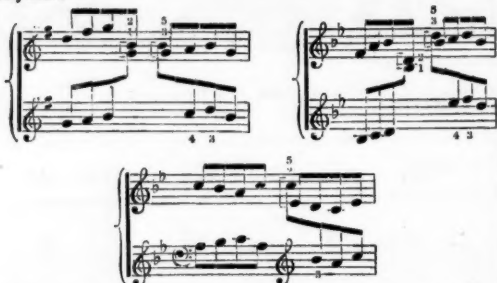


Then there is to be found again a similar sequence from the *fortissimo*. That is (counting in the parallel passages) a striking number of sequences! No doubt this is connected with the unusually broad plan of the entire movement, such as just a Beethoven only could be master of, and one thinks involuntarily of the words: "Quod licet Jovi, non licet bovi."

That in the unusually broadly planned first movement the key of the upper dominant (F major) slips past only once, and indeed only for the short space of two bars, in opposition to the otherwise almost universally practised arrangement, may, I suppose, be designated as something equally rare. Just as in the great B major Trio, Op. 97, Beethoven concludes the first part in this movement in G major. The seven-bar periods with which the

Scherzo begins are likewise something of extreme rarity with Beethoven, and even here he forms them each through the threefold repetition of a motive.

And now let me go into the separate movements more minutely. Beethoven himself has marked the *tempo* of the Allegro $\text{♩} = 138$ M.M., yet each will probably ask himself whether the grand character of the movement would not be given better effect to if a somewhat more moderate *tempo* were taken. The passages where the composer (bar 10 from the G major signature, etc.) makes the two hands slip over and under one another, and exchange the same notes with one another, are intricate tasks for the player. The passage is so much the more difficult in that it has to be played delicately and fluently. I have always used the following fingering myself:—



Whoever should have anything to say against this will yet be obliged to admit that Bülow was right when he asserted that a perfectly correct performance of this passage would only be possible on a pianoforte with two manuals, and thus that at all events a compromise would have to be made.

I will not omit to call your attention to the correspondence between this quaver figure and a demisemiquaver figure in the Adagio of Beethoven's B \flat major Symphony.

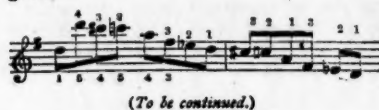


On the performance of shake and melody or shake and bass in *one* hand, I have already tried to give you directions on former occasions. Moreover, in nearly every edition you find such passages written out in notes.

The entry of the second Subject joins the preceding, 16-bar long quaver figure, and for this very reason special care is to be taken that the second Subject stands out, nevertheless, from what goes before. Hence the *crescendo* prescribed for the last half of the bar is not to be overlooked, while at the same time the chords of the right hand are to be entirely subordinated. According to my conception, therefore, the expression would have to be represented in the following manner:—



For the quaver figure entering soon after, both fingerings as added by me above and below the notes are, perhaps, equally good.



JOHANN FRIEDRICH ROCHLITZ.

SCHINDLER, in his *Life of Beethoven*, relates how Stephan von Breuning inquired of the master, only a short time before the death of the latter, "whom, indeed, among his contemporaries he would choose as his biographer." Without a moment's hesitation, Beethoven replied: "Rochlitz, if he should survive me." During the summer of 1822 Rochlitz was in Vienna, and had three interviews with the composer, a detailed and most valuable account of which he published in his famous work "For Lovers of Music." Rochlitz, it appears, had been commissioned by the firm of Breitkopf & Härtel to sound Beethoven on the important subject of writing music to *Faust*. The composer's opinion of the critic was, however, not solely formed from what took place at these interviews. Beethoven had been a constant and careful reader of the *Allgemeine Musikalische Zeitung*, which Rochlitz founded in 1798, and edited up to the year 1818, and the manner in which it was conducted gave many proofs of intelligence, earnestness, and critical acumen. Rochlitz was, indeed, one of the foremost men of his day, and it may not prove uninteresting to glance briefly at his writings to see what manner of man he was; the dying declaration of Beethoven alone seems to justify such a course.

He was born at Leipzig in 1769, and devoted himself first to theology but afterwards to literature; there appeared from his pen various novels, tales, and essays. It was in 1798, by the foundation of the paper named above, that our author became especially connected with music and musical criticism. From his articles therein it is possible to reconstruct his musical creed.

Rochlitz was an enthusiastic admirer of Handel and Bach, and, so he tells us, it was through the former that he learnt properly to appreciate the latter. At first, *i.e.* in early youth, he could not understand Bach's clavier works, and so he turned to Handel's harpsichord Suites, the music of which was less complicated. These he found excellent as preparatory studies. "Handel's Suites," he says, "are so fine that one would ignore a musician who cast them aside as antiquated rubbish." After he had studied the Well-tempered Clavier, he declared that "careful study and constant performance of Bach's works was the best preparation, whether for a composer, a virtuoso, or a connoisseur." Of Bach he also says: "He aimed at the greatest unity combined with the utmost variety; but if any sacrifice had to be made, it was in the latter direction."

In his "Geschichte der Bildung eines Tonkünstlers" Rochlitz displays his intense admiration for Handel's *Messiah*. He says: "Let no musician read it" (*i.e.* the oratorio) "who sees nothing but fine contrapuntal work in the music; still less the critics, who in what I say will only find empty phantasy, and who in Handel's mode of procedure in the presentation and development of his master scenes, a mode which lies open before them, and cannot be denied, find merely good, well-meant trifling of his age." Though fully alive to the depth and spiritual meaning of Handel's music, Rochlitz is well able to

appreciate the composer's contrapuntal skill. Out of the "Amen" chorus, he declares, "a complete theory of fugue could be evolved."

To Mozart our author paid all due homage. He discriminated, however, between the skilled musician who wrote for money and the artist who wrote as he was inspired: many of Mozart's works were written for their day; but others for generation upon generation.

And now we come to Beethoven, and in these our brief references to the opinions and writings of Rochlitz it is well to remember that he was born scarcely two years before the composer; each, therefore, commenced his career about the same time. Thus Rochlitz was free from prejudices, which almost inevitably come with age and long familiarity with standard men and standard works.

Rochlitz, as I hope to show presently, finally recognized Beethoven as the greatest of the masters of instrumental music. From the first he seems to have been aware that Beethoven, as Mozart said, was likely to make some stir in the world, yet from his early appreciations of the composer, we see that some of the new manifestations of genius were distasteful to him. In an article in the *Allg. Mus. Zeitung*, in 1805, he speaks of Mozart as so free from "all that is crude, wild, grotesque, *bizarre*, against the grain." In writing this he evidently had two composers specially in his mind, one of whom was Beethoven. Soon afterwards, in the same article, he speaks of Cherubini and Beethoven, "who with distinguished talent and great knowledge of their art, followed Mozart." But he adds that "neither had found it possible, like him" (*i.e.* Mozart), "to conquer their temper, and to abstain from digressions—the one falling into that which was crude, repugnant to one's feeling, offensive; the other into vexatious, wearisome overloading." Of course, Rochlitz was not responsible for everything in the early criticisms of Beethoven's works which appeared in his paper. In one, for instance, the composer is warned against aiming at what was new and peculiar at the expense of the beautiful; in another, he is recommended not to indulge too much in hard passing notes; and in the third he is advised to take Haydn as his model. Yet though not thus responsible, he must, I imagine, have approved generally of the line adopted towards the new aspirant after fame; it was only as the years rolled by, that qualified recognition of *talent* turned into enthusiastic admiration of genius; as the works of Beethoven became familiar to Rochlitz, many a rough place must have become plain. The attitude of the critic towards the composer was honest: he spoke as he thought, and let the musical world see how he was being influenced by a great master mind. In 1805 he spoke of Mozart as a revolutionary; a quarter of a century later he must evidently have felt that that term was again the best that could be applied to Mozart's great successor.

There is a remarkable letter written by Rochlitz in the year 1822, and addressed to G. C. Härtel. He is on the subject of instrumental music, which has attained such a degree of splendour and sensuous charm, that he is disposed to think it has run its course, and that another art is about to start. "Who knows," he says, "whether this may not be the dramatic, since the latter, as a genuine art, has not had its turn among the people of modern times!" He foresees a period of fermentation, a period during which the best results of the past will amalgamate with the spirit of the new century, producing a characteristic, quite special, art species.

And who, indeed, had raised instrumental music to what seemed to Rochlitz its highest point? It was Beethoven. In his obituary notice of the master (*Allg. Mus.*

Zeitung, March 28th, 1827), written only five years later, Rochlitz says: "His is the greatest, richest, most characteristic, instrumental music of modern times."

Wagner many years later expressed the opinion that in the first three movements of the Choral Symphony, instrumental music had said its last word. When Rochlitz uttered the thoughts above mentioned, the Choral Symphony had not yet been produced—the letter was written in 1822, the symphony, produced in 1824.

Wagner, again, in forming his opinion, not only had knowledge of the gigantic symphony, but also of what had been accomplished in the quarter of a century which had elapsed since the death of Beethoven; during that period many fine instrumental works had been composed, yet not one which rose to the height of the three movements of the Choral. When Rochlitz wrote, he was under the immediate spell of the master, and thus to philosophize over the present and future of his art was indeed remarkable. The utterances of Rochlitz prove him to have been a man of quite rare perception.

In an essay on the different opinions expressed with regard to musical works, Rochlitz remarks justly that music depicts feelings, and that to describe the latter is far from easy. Those who cannot do so should refrain from expressing an opinion. "True enough," remarks our author, "but they do it nevertheless. Men love most to talk about what they don't understand." And this, it may be added, is especially true with regard to music. "But," continues Rochlitz, "to consider those who have musical temperaments, and a certain musical knowledge. Ought there not to be fair agreement on essential points? Yet experience, he finds, teaches the contrary. Such agreement is found with regard to only a few great works, and that, too, only after the lapse of a considerable space of time."

"Sterne, and after him, Richter," says Rochlitz, "divides walkers into four classes—those who walk from vanity or fashion; those who do it for the sake of movement, and not so much to enjoy as to digest what they have enjoyed; those who do so to admire nature; and others in order to see God in nature." It was evidently in Jean Paul that Rochlitz found this fourfold division, rather than in "The Sentimental Journey;" but this is a detail. Rochlitz, in his turn, divides musicians into four similar classes. Concerning those who listen to music from fashion, he scarcely troubles himself. "The opera-house, the concert-hall (even the church when music takes place there), are places they go to to see and to be seen. The question for such is not how a vocalist sings, but how she is dressed. They hear, it may be, a concerto of Mozart's, and they are interested to think 'that he who wrote such great, powerful works was such a small, weakly specimen of a man.' Such people are to be found in large cities among the rich and high-born of both sexes." And such, it may be added, are more plentiful now than they were in the days in which Rochlitz lived. In his second class he includes those who listen attentively, yet only with the intellect. Many of them do not approve of modern music. Why? Because it is not like the music of forty or fifty years ago. Rochlitz suggests that it may not be the old music which delights them, but rather youth with its thousand sweet remembrances which it recalls, though they may not be conscious of the fact. "More narrow-minded specimens of this class," says our author, "are the presumptuous grammarians always on the look out for faults. . . . A slight reminiscence, a hidden fifth, a forbidden octave, is to such a real find, especially if in a famous master; and they shrug their shoulders over the whole of the wonderful finale to the first act of Mozart's *Titus*, because, indeed, in the inversion of one of the accompanying figures, such a thing occurs."

In his third class he places those, maybe of a receptive, nay, even enthusiastic, turn of mind, who judge *only* with the ear. "Publishers of pretty dances or variations on favourite melodies will tell you," he says, "how numerous this class is."

Of the fourth class are "those who hear with their whole soul; who, in addition to sensuous, desire also spiritual, enjoyment; who hear, and feel, and also think. For such, music, like poetry, is a means to joy, and through pure joy to pure love, and through pure love to the ennobling of the race. They hold fast neither to that which is old, nor to the new, but only to that which is good."

Then he imagines someone asking where members of this last class are to be found. And he concludes thus: "Do you sympathize with them? If that be so, my friend, you are one of them, or, if only willing, you are on the road to become such a one."

J. S. S.

MODERN EDITIONS OF THE CLASSICS.

[A continuation of "New Lamps for Old."]

By FRANKLIN PETERSON, MUS.BAC. OXON.

THIS important department of our subject contains many a disputed reading, many a moot point, and many an unanswered question, which cannot be decided *ex cathedra* by any known authority; and in discussion of these it is correspondingly difficult to hold the balance perfectly fair and undisturbed by prejudice.

It will be convenient to divide this short inquiry into three parts; the first dealing with cases where the editor considers that he is fulfilling the express intention of the composer; the second with instances where the modern editor believes that in interfering with the letter he is getting nearer the spirit of the composition; and the third with modern interpretations of music so ancient, written down, it may be, in such a sketchy form, or in what we may compare with shorthand, and for instruments of such limited range and capacity, that the editor feels justified in a somewhat free interpretation. These three divisions overlap each other in all directions, but an attempt to attack them in turn will save us from much confusion. The term "editor" must be understood as meaning the musician or scholar—whether he be editor, writer, teacher, conductor, or performer—who deliberately recommends a reading apparently differing from the accepted score.

While the second and third divisions are of more importance to the passing generation as attempts to realize for it by the means most familiar to it the thoughts of a bygone age, the first is of more permanent value; and, fortunately, the questions raised in it are more easily settled. Those attempt to reproduce, or rather to translate into nineteenth-century language, the musical effects which so moved the contemporaries of Palestrina, Bach, Handel, and Mozart; this aims at saving the score from the results of untrustworthy tradition and fleeting fashion, and at restoring to it its virgin purity. Manuscripts, even so late as those of Beethoven, have been misinterpreted by the printers, and amended readings in his scores and sonatas have been ere now accepted with gratitude by musical Europe.

To begin on undebatable ground, we shall first speak of the interpretation of the old-fashioned Recitative. From the time the manuscript left the composer's hand, artists have taken liberties with the printed notes; some of these sanctioned by tradition, nay, even, in some cases, the proper interpretation of the artist's intention; some the result of special study in a particular school; many—especially those of later date—the result of pouring new

wine into old bottles, a process often disastrous both to wine and to bottle.

Liberties with time may be taken with the rhythmless Recitative, and no one could raise any reasonable objection to a reading of



And yet I have heard armchair purists object to



being rendered as

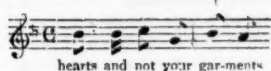


Again, it is well known that vocalists were expected to use the *appoggiatura* at the proper place in Recitative. Tradition seems to have been a perfectly safe guide in the past. But now that everyone whose friends think that she or he has a nice voice sets up as a "teacher of singing and voice-production," the case is altered, and editors would do a service to the memory of many a composer if they would print the notes exactly as they should be sung. The evil is much more widely spread than a passing deprecation of present-day singing-teachers might be taken to represent. Not long ago, I heard a tenor of many years' reputation take part in a public performance of the *Messiah* in a way which showed he had never been trained in the classical school of Recitative, nor had deigned to take any hint from the artists he surely must have heard. It could not have been familiarity with the score which bred contempt in his case, as was too evident to his audience, and so the lesson was enforced. The ordinary singer has an unenviable notoriety for defective musical education, to say nothing stronger, and the traditions of the great Schools which bore the names of Porpora, Hasse, Lamperti, Viardot-Garcia, or Marchesi, are not safe in the hands of Miss Thomasina, Mr. Dick, or his sister Harriet.

This was recognized before the nineteenth century had passed its prime, and we find Mendelssohn, as a rule, write the voice part and the accompaniment as he wished them performed.

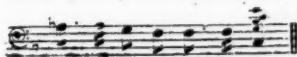


and I will suf - fer for Thy sake

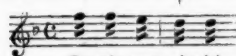


hearts and not your gar-ments

We still, however, find frequent traces of the older style.



flesh shall al - so rest in hope.


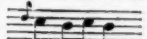


For-sake your i - dols


A very curious parallel to this anomalous state of things, in which notes do not mean what they seem to represent, and in which symbols, apparently quite definite, are not restricted in meaning, is to be found in the story of "Musica Ficta," a story suggesting the attitude alike of the priest and the presbyter in the present day, who signs the "Forty-nine Articles" or the "Confession of Faith," or recites the "Athanasian Creed" with what is euphemistically accepted as "mental reservations."

While scientific music was groping after the modern scale and its chromatic possibilities, the Church for long declined to recognize any "accidental" save B \flat and B \natural (B rotundum and B quadratum—the origin of our "flat" and "natural" signs). Just at the crisis when the old "modal" creed was becoming confessedly inadequate for the forms of modern faith, it was necessary that every candidate for a chorister's duty should be able to understand where he should apply the chromatic alteration of a note, even where it was not marked in the score, so satisfying the rigid canon of the Church and the elastic conscience of the composer by a compromise which eventually, of course, had the effect of making the rigid canon more elastic. This compromise was the art of "Musica Ficta."

Licence of a more unrestricted kind was granted in the eighteenth and nineteenth centuries to every operatic singer, until the days of Meyerbeer, who made it a rule to write out the cadenzas to his arias in full, preferring not to trust to the possibly inadequate education, and probably untimely inspiration, of the artist. Previously it was understood that an artist should improvise or prepare the necessary cadenzas; he was also at liberty to introduce roudades and ornaments where he thought them fitting; and it is easy to believe that enhancing the beauty of a melody or the dramatic effect of a situation was not always the goal most earnestly sought by an artist of phenomenal range or lightning technique. A similar change has come over the practice of instrumental composers, who, from the time of the Emperor Concerto onwards, have left no opportunity for an unworthy cadenza to spoil their work.

The latest example of "Musica Ficta" is the *appoggiatura* of Mozart and Haydn, which, understood to mean  was written  in order to satisfy the Harmony "Tabulatur" of contemporary Beckmessers.

It is all very well to say that educated musicians ought to know these trifling details, just as Freemasons know what mysterious titillations in the palm of the hand mean, or as chemists understand the cabalistic signs to which doctors are supposed to be driven—*ag.* when they mean water, and *quant. suff.* when they must eke out a prescription with nothing particular. But it is difficult to see any reason why modern editions should not recognize the advisability of throwing useless mystery overboard, and translating the signs in full.

One last instance of a sign which does not really bear its apparent meaning, and which should therefore be translated in modern editions, is the dotted quaver and semiquaver () in "compound" time. It seemed to an imperfect notation the only way of indicating the occasional triplet division of a note, and it must be so understood when playing, *e.g.* Bach's C minor organ prelude or the E minor Fugue in Book II. of the "48."



Perhaps Bach would have delighted in the modern rhythmic problem of "four against three" (the effect is charming, though unauthentic in both of these and in many similar compositions), and it is very probable that the "dotted" effect was not so pronounced in his generation as it is to-day; but there is no doubt as to the correct interpretation of the sign as the composer intended it.

In connection with this, we may refer to passages like "Behold the Lamb of God,"



where the first note of each phrase is indicated as a quaver instead of a semiquaver, only because the dotted rest was not used in Handel's time.* Therefore the "cross rhythm" effect



however beautiful, cannot be considered as fulfilling the original intention of the composer.

A favourite amusement with scholars who publish new editions of Latin authors nowadays is the hunt for "amended readings." The characters used in mediæval MSS., the numerous contractions, and the faded, sometimes illegible, state of the parchment, make it impossible to throw authoritative light on many an obscure passage. This is the chance for the modern scholar—and later for his critics. He first shows that the generally printed reading is impossible, and quite meaningless; he proceeds to prove that the suggestions made by numerous predecessors in his task are very inadequate, resting as they do on entirely mistaken hypotheses, or worse: he excuses all previous editors, as they probably did not enjoy his opportunities of examining the oldest MSS., or perhaps were unable to decipher them; and he concludes

* A more immediately obvious example of the same effect will be seen in the chorus "Surely He has borne our griefs."

by suggesting an amended reading which will make the passage quite clear, and will bring great *κωδος* to himself. Then the battle is set in array, and for weeks the pages of the *Athenæum*, the *Classical Review*, etc., are filled with the wordy strife of conflicting opinions.

Because musical MSS. are not so old, and are readily accessible as well as quite legible, there is not so much opportunity for a musical editor to show the keenness of his scent in this matter. And it does seem unreasonable to suppose that scores made by Beethoven's publishers from his own MS., corrected by the composer, and used for many years during his lifetime by pupils and contemporaries, could contain any important errors. This justifiable conviction, backed by the enthusiasm which looked upon every utterance of the god-like composer as inspired and perfect, made it very difficult for anyone to obtain a hearing who ventured to suggest that an alteration in the score would correct an obvious misunderstanding and misprint. The famous fight over two bars in the third movement of the C minor Symphony is familiar to all students of musical literature. The redundant bars occurred as bars 3 and 4, after the double bar where the major ("Trio") section gives place to the C minor signature, and were printed in the first edition (Breitkopf & Härtel, 1809) in spite of a letter from the composer desiring the publishers to delete both bars from the score. Fétis called attention to the evident mistake in 1829, and as years passed by the fight waxed fiercer and fiercer. Marx's view of the case is shown in the way he characterizes Fétis' attitude:—"Echt französisch, entblödete er sich nicht einem Beethoven gegenüber zuzusetzen."

It must be confessed that Fétis' criticism of the sustained *ed* in the Andante of the same symphony prevents us from sympathizing with him under his maltreatment.

Mendelssohn raised the question anew in 1846. Berlioz was the wildest opponent of any change in the score as it stood, and Grove finds somewhat the same reason for his attitude as Marx did for the opposite view of Fétis—that he was a Frenchman!

The whole question is settled now for good, and the controversy forgotten. Fétis and Mendelssohn were right, and Berlioz and Marx wrong.

Space will not permit of detailed reference to the many and valuable suggestions which Bülow has made in his monumental edition of the later Beethoven Sonatas. Without subscribing to all his "amended readings," we may cheerfully and gratefully admit that he has done much to restore the purity of the text by pointing out some obvious misprints.

For a closing example of an evident misprint, which still disfigures even the most careful editions, I am indebted to Professor Prout, the indefatigable and pains-taking inquirer, whom one admires almost more as the ever-young student than as the venerated teacher. In the Fugue of Bach's G minor Toccata for the clavier, the fourth bar of the subject has been inadvertently omitted, as anyone can see who examines the rest of the fugue.



* This subject must be played in $\frac{1}{2}$ time—which tends to support the contention that dots and dotted passages were not always so exactly played as we require them to-day.

(To be concluded.)

PEOPLE WHO ARE "MUSICAL."

THERE is nothing more annoying, nothing more suspicious, than for a real musical person to be told by a friend that they have asked someone who is "very musical" to meet them. It means at once that the individual is "very unmusical." How often have these expectations, these hopes, vanished into thin air! Let us divide some of these "musical people" into groups, and clear the foggy ideas enveloping them.

(1.) A "musical person": one who knows nothing about music, but who confesses his ignorance, and who enjoys music perhaps more than many a student or professional.

(2.) One who (your friends tell you with admiration and esteem) would really have been something very great if his health had allowed him to study hard; if, etc. etc. This person is most frequently met with, and often heard of. Everybody has a friend's friend or relative in this sad plight. This individual must be treated with that admiration due to suppressed or undeveloped genius. The person in question must not fail to assume the outward mannerism of a musical genius.

(3.) One who pretends he knows everything about music—who has learnt a few scientific expressions, has learnt by heart all the anecdotes of every composer, tells the same ones to everyone he meets on every occasion, goes to all the concerts and runs down most of them, and finally shows himself to be a "musical" hypocrite owing to some fatal blunder.

(4.) One who has a very musical friend, or brother, or sister, whose talents have cast their halo round him. If the whole family is musical, or "fond of music," and talented, then he is said to be "extremely musical."

(5.) A student who practises seven or eight hours a day, but is too nervous to play two bars by heart, and says he is out of practice.

(6.) One who has a repertoire of four pieces, who takes half an hour to be persuaded to play one of them, and says she "would rather not play," but is secretly pining to do so.

(7.) One who has studied abroad for a year or less, sufficient to *unlearn* all his mistakes, and impresses his admiring relatives by one or two difficult pieces, and carefully puts away all the finger exercises and simple pieces he was dosed with.

(8.) One who has not studied, but can play everything by ear, and who has a friend a composer or public performer.

(9.) The real "musical person," who says little, proves much, and feels most. G. F.

MUSIC-TEACHING, PAST AND PRESENT.

BY DR. HUGO RIEMANN.

(Translated from the German.)

(Continued from p. 31.)

THUS our pianoforte education fails in three respects:—

1. The systematic cultivation of the ear.
2. The development of a perception for polyphony.
3. The mastering of the rules of composition at the piano.

Students of singing ought to excel piano students at least in this first point, for their instrument is just their own larynx, which itself continually forms the tone. Thus it may be depended upon that they cannot acquire technique without doing something for the development of the sense of intonation. However, we find that evils

of quite another kind are opposed to the thorough training of singers. Only very few vocalists, male and female, are prepared systematically from early youth for their later career, for the very simple reason that the possession of the preliminary conditions for such a career is not shown until in adolescence, or often enough is discovered much later, after another profession has already been entered upon. As a vocal organ suited for concerts, or perhaps the stage, represents a capital of millions, the possession of which, however, is threatened by every serious cold caught, the *training of the singer* is nowadays often carried on with a haste and superficiality which far surpass that of pianoforte training. The capital is to bear interest as soon as possible—and that explains everything. Often, if the singer happens to be endowed by nature with a sympathetic tone-production, the preparation is restricted to the hasty study of a small number of parts; otherwise, the purification of the tone-formation is chiefly aimed at, but yet along with it, if possible, some concert arias are studied in order to bring grist to the mill. Of real training of the ear by means of systematic sight-singing exercises, or of any theoretical schooling whatever, there can be no question in such cases, and even if here and there a beginning is made, it is quickly relinquished. The circumstances are more favourable if a pupil who has for years had preparatory training in pianoforte playing and in theory, finds himself in possession of a voice worth cultivating, and on this account goes over to the vocal art; and these cases are not at all uncommon. Naturally, the question still is, how far the preceding training was free from the defects denounced above. Thus, then, it finally turns out that of all music students *the players of stringed and wind instruments* nowadays receive the best education, at least as regards the first and—about this there can be no doubt at all—most important factor, the cultivation of the ear and the exact discrimination of the intervals. A boy who at eight years of age has a violin thrust into his hands, gains an enormous start over one who is at the same age set down at the piano; and hence it is really not going too far if one pronounces orchestral players better musicians on the average than the “Conservatorium” trained pianists, and than most singers.

Unfortunately, however, at the present time, even the education of orchestral musicians is in many ways incomplete, in as far as they also, like the pianists, restrict themselves to the study of their instrument, and *neglect theory*. Even orchestral musicians are, at present, in the majority of cases trained in Conservatoriums, and therefore suffer too under the faulty organization of the latter. *As most of these students, after a brief period of study, hasten to join an orchestra*, whereby their preparatory schooling comes to an end, they usually do not find time to acquire a thorough knowledge of theory, but confine themselves, with the sanction of their parents, guardians, and teachers, to a so-called *practical training*. Honourable as their achievements then are—and they are so, often in a degree that even makes the ordinary orchestral musician appear worthier of recommendation as *piano teacher* for the commencement of study than the Conservatorium piano professor—one must, nevertheless, regret that a *stricter organization of the Conservatoriums* has not forced able musicians to widen their view by *generalization of their musical training*. Even here it is again as with piano students: the violin teacher leaves what lies outside the direct business of his lesson to the theory teacher, who, however, for the most part, does not understand how to awaken interest for the subject in general, and the theory lessons usually only benefit students of composition. Ever again the same

experience: *the division of instruction into different branches with different teachers, apparently the greatest merit of the Conservatoriums, which thereby guarantee many-sidedness and completeness in training*, is really the opposite, as compared with private teaching by a good all-round cultured musician, such as was formerly the only customary course. By this we do not mean that there are no Conservatoriums at all in which the teachers conscientiously work together, and sensible directors take care that the various courses may supplement one another; but the few institutions at which this really is so, are perhaps not just the largest and most renowned.

Indeed, at present the cases are increasing where gifted and thoughtful youths forsake the large Conservatoriums, and confide themselves to the private instruction of a single musician. *It is, therefore, time that the Conservatoriums should revise their plan of instruction and improve their organization in such a way that they must beat the private teacher in competition*. That is, however, it is true, not by any means so simple as one would at first think.

The advantages which accrue to the music student from attendance at a Conservatorium may be summed up as follows:—

1. For a comparatively trifling cost (compared with private instruction with a renowned teacher), one has *the right to attend a number of lessons* which are devoted to instruction in playing an instrument or singing, partly class lessons, in which a number of students share (theory, music history, choral singing, orchestral playing), besides admission to the practices and concerts of the institution.

2. Instruction in common with others spurs on *the pupils to emulation* among each other; it also gives opportunity for *noticing the faults of others*, and thus stimulates reflection, which is decidedly a benefit.

3. Most Conservatoriums have *Special Sections*, which prepare the student for the teaching profession, whilst giving him the opportunity of teaching beginners under the guidance of a professor.

4. The pupils of a Conservatorium gain, as such, a prospect of advancing to be teachers at the institution itself; in any case, however, they expect the certificate at leaving to prove an *effectual recommendation for their further advancement*.

To these advantages the dangers next following are opposed:—

1. The organization of most Conservatoriums is academical, *in so far as a real compulsion to attend the lessons does not exist*; such a thing would also be very difficult to carry out at institutions other than State or municipal ones (that is, by far the majority); only as concerns exhibitioners and free scholars is a stricter surveillance over the regular attendance customary. Indeed, on this account, at most Conservatoriums the pupils make by no means full use of all their privileges, and omit the class lessons preferably; also only rarely make full use of the opportunities for training in auxiliary branches.

2. As all lessons are attended by several pupils at the same time, it happens only too easily that the *more capable and more industrious pupils* come in for the teacher's chief interest, and the less gifted, and lazy, to whom the interest may have been the most needful, are losers. Stimulating as is the rivalry of those equally or similarly gifted, so, on the other hand, the rapidity of the progress and the slight efforts noticeable on the part of prominently capable fellow-students, has easily an intensely depressing effect on the less gifted. The

classification of students of equal capacity for common instruction, laid stress upon in the programmes of the Conservatoriums, is, unfortunately, not always practicable.

3. The rivalry of Conservatoriums among one another (and what town of any size has not several?) tempts directors and teachers to attach the chief importance to *showing off the pupils in public performances of the institution*, and to work more towards the attainment of technically imposing achievements than towards a harmonious all-round training. This endeavour leads only too easily to a great departure from the original, perhaps very rationally and prudently planned programme of study, and partly accounts for the irregularity in attendance at the class lessons censured above.

4. The presence of a number of students in class lessons leads easily to distractions of all kinds, and makes the profit hoped for from such lessons illusory.

We see there are, indeed, *weighty reasons for preferring, upon the whole, private (individual) teaching to that of music schools (ensemble)*, and there exists reason enough for the Conservatoriums to make and act up to their arrangements as conscientiously as possible, if the confidence of the public in the thoroughness of "Conservatorium" training is not to be shaken some day. Above all, directors or curators ought to be very prudent in the choice of the teaching staff for their institution. The public is accustomed to transfer to the music schools, without further ado, the favourable opinion which it has of the State schools of our period, particularly if these music schools appear with the proud title "Conservatorium" or "Academy of Music"; every individual case of its being known that a "teacher at the Conservatorium" does not understand his subject, must be a heavy blow against the entire institution.

It does not appear as if we should ever get a State examination for music teachers in Germany. Perhaps the few State music schools hitherto existing will in time extend through affiliated establishments (branches after the French model) into the larger provincial towns, so that, as at the present time in many cases, posts of organists and military bandmasters are filled only by candidates who possess a certificate of proficiency from a State music school, this arrangement might then be extended to all teachers and conductors at State or municipal institutions. Or it comes to this, that the larger Conservatoriums will receive the right, like many scientific private schools at present, to grant such certificates by reason of an examination which will be held under the presidency of the State Music-School Board. This at least is certain—the state of things nowadays is in the highest degree defective, because it affords only a slight guarantee for the thoroughness of the training of music teachers, and leaves the door open to the vulgarst puffing self-praise.

If the State has misgivings about interfering organically in the method of teaching music, that is accounted for by the fear of *guiding the development of a free art into wrong paths, by means of red-tapeism regulations.* Justified as such an aversion was in former times, I suppose the moment could be considered as come for looking upon certain standards for musical education as fixed. Since science investigated the nature of consonants and dissonants, the theory of music has received a basis, immovable for a long time at all events, on which a solid system for the general musical education of the young may be built up with safety, without having to fear that the free development of genius will be fettered. *To favour particular tendencies in art is certainly not the mission of the State; but it is its duty*

to preserve the good nourishing soil from which all art draws its strength. It is open to discussion, whether the considerable sums which are now given to the theatre do not subsidize partially an art-tendency which, it is true, enjoys the favour of the largest classes of the people, but, nevertheless, in the end is not the highest.

(To be continued.)

GRIEG ON MOZART.

A PASSAGE in our article on "Music in 1897," in which it is stated that "the composer Grieg has counselled a return to the method of Mozart," is so liable to be misunderstood by those of our readers who have not perused the Norwegian composer's article in the *Century Magazine*, that it will be as well to put the matter straight. Herr Grieg, then, did not counsel an imitation of the technical limitations of music in Mozart's day, but rather a reaction in favour of the pure lines of the Salzburg master's artistic methods. After bewailing the fact that "colour, colour, and again colour" seems to be the motto of ultra-modern composers, Herr Grieg went on to say that "a small minority already feels the craving for pure lines so strongly that we may hope before long to see it lead to some result." The words of the Norwegian composer are sufficient evidence that he is not a reactionist in musical technique, were such evidence required.

LETTER FROM LEIPZIG.

ONCE again has the Theatre direction treated us to two new operas, and, indeed, both on one evening. These were the one-act opera *Der Strike der Schmiede* (after the poem of that name by Victor Léon) by Max Josef Beer, and the two-act comic opera *Das hölzerne Schwert*, by Heinrich Zöllner, who has written the libretto himself. Both works had, let it be at once said, not an enthusiastic but a friendly reception. The first, as one knew beforehand from Léon's poem, is tragic. The composer was able to find the right colouring for this, and understands—by no means rare nowadays—how to treat the orchestra ably, and if he had at his command a more original gift for invention, the opera would enjoy a longer existence than we can, as it is, predict for it. Zöllner's opera also revealed throughout the well-trained musician (he is a pupil of the Leipzig Conservatorium), while his poetic gifts are inferior, for the libretto suffers from lengthiness and tediousness, although the underlying story is a very pretty one. The music is, for the rest, not pleasing and flowing enough for comic-opera.

The Gewandhaus Concerts have taken their regular course, and it is only to be added that in this season the classical tendency in general is more taken into account than in the last two years. This may be because some of the novelties performed have been a regular fiasco. At the twelfth concert, Weber's *Oberon* Overture, Schubert's C major Symphony, and Rameau's *Rigaudon*, *Musette* and *Tambourin*, were heard. A young pianist from Christiana, Herr Martin Kuntzen, introduced himself very favourably at this concert with Grieg's Concerto and some solos.

In the thirteenth concert we heard Théodore Gouvy's dramatic *Scena, Iphigénie auf Tauris*, which was performed last year by the Sing-Akademie, and several years ago in the old Gewandhaus under Reinecke. The work is of a superior kind, and the choruses especially are very successful; a particularly happy hit is the solo quartet shortly before the close of the work. Its performance was quite a success, and the soloists, Fr. Meyerwisch and Handle, and Herren Moers, Schelper, and Wachter, contributed to it in a great degree.

The fourteenth Gewandhaus Concert brought two symphonies to a hearing, the very lovely E flat major one of Mozart, and the second (in B flat major) by Robert Volkmann, besides Mendelssohn's *Melissa* Overture, with the rendering of which

one could not declare oneself quite agreed, for it was too much pulled to pieces by trifling *nuances*, and thus was wanting in cohesion. The soloist was Frl. Camilla Landi, who won enthusiastic applause.

At the fifteenth Concert King Albert of Saxony was present. It was a short programme, beginning with the *Meistersinger* Vorspiel, and ending with Beethoven's c minor Symphony, while between these works Paderewski played Chopin's E minor Concerto. It is remarkable that this famous pianoforte virtuoso *par excellence*, who was overwhelmed with applause from the public, was not unconditionally praised by the musicians and critics. It would be foolish to deny his eminent technique, great elegance, and very refined expression, but his arbitrary readings, his effeminacy in *piano* passages, and his occasionally brutal *forte*, on the other hand, spoil the enjoyment of the good musician. If the Chopin Concerto suffered less under these qualities, they were very apparent in the chamber music concert some days later, in which Paderewski took part in Beethoven's Trio (Op. 97), and the A major Quartet of Brahms. By consequence, the Beethoven Trio passed almost without applause, while after the Quartet the public applauded for a long time, but—in order to extort some solo pieces, which were then granted. It is said to have been necessary to fill the hall by means of a number of free tickets.

The "Leipzig Presse Verein" had a crowded house for its Pension Fund Concert, the Albert Hall (holding from 3,000 to 4,000) being sold out to the last seat. The special attractions were obviously Frau Moran-Olden and Dr. Carl Reinecke. The latter appeared as conductor for the first time since his retirement from the Gewandhaus, and was received with great cordiality by the public, as he conducted his Overture to *Aladdin* and his concert aria "Almansor," excellently sung by Herr Schütz. Frau Moran-Olden had likewise an enthusiastic reception, and it is pleasing to add that, though no longer young, she has lost nothing of the compass and volume of her voice, nor of feeling and style. Herr Concertmeister Max Lewinger appeared as instrumental soloist, and obtained well-deserved success.

Sarasate had an immense success at the Winderstein Philharmonic Concert of the 28th of January: he played Max Bruch's Scotch Fantasia, Raff's G minor Suite, and Ernst's Othello Fantasia. There was only one orchestral item, Weber's *Euryanthe* Overture. Another violin virtuoso, M. Emile Sauret, likewise roused the enthusiasm of the Leipzigers at a Philharmonic Concert by his rendering of Saint-Saëns' B minor Concerto and Raff's "Liebesfen." The sisters Elsa and Grethe Krummel (from Cronstadt) played the Concerto Pathétique by Liszt, and in unison, Weber's "Perpetuum mobile," Henselt's "Si oiseau j'étais," and Rubinstein's Étude, Op. 32, No. 2. They showed great technical ability, and in the unison performances played as one person. At the seventh Concert, on February 1st, we had the Leipzig-trained pianist, Willy Rehberg, now living in Geneva. He played a Concerto by R. Burmeister (of America), which, without being of importance as a composition, offers a grateful task to the player, and as solos, Reinecke's Prelude (Op. 123, No. 2), and pieces by Chopin, Goetz, and Saint-Saëns. Herr Rehberg had considerable success, well deserved not only on account of his excellent technique, but also of his feeling and tasteful rendering. The singer, Frl. Sophie Schröter, was less fortunate, as she indulged in too much tremolo, and her intonation was very faulty. The *Egmont* Overture and Schumann's B flat Symphony pleased the audience greatly.

LETTER FROM BERLIN.

THE present "concert flood" beats the record, and as there are practically no matinees here, concerts innumerable, opera, operettas, etc., are crowded into the evenings. An eminent musical editor semi-seriously suggests the establishment of a Central Bureau for the collection and distribution of musical criticisms to the various organs of the Press! Under the circumstances most of the virtuoso concerts—with or without virtuosity—must remain unnoticed.

Foremost interest amongst concerts belongs to a super-excellent performance by the Sing-Akademie, under the bâton of

Dr. Martin Blumner, of Bach's cantatas, "Jesus nahm," "Halt im Gedächtniss," and "Ein feste Burg," preceded by a scholarly but purely conventional Te Deum by Franz Wüllner, of Cologne (first time).—The same standard of perfection distinguished the execution by the Philharmonic Choir, under the direction of Siegfried Ochs, of a "Secular Requiem," "Sylvesterglocken" (more remarkable for science than inspiration), by Hans Kössler, whose violin concerto seems to have made a "hit" at a Vienna Philharmonic Concert. The "Requiem" was followed by a quite too Wagnerian and somewhat lengthy cantata, "Snöfried," by Willem Stenhammar (born 1871 at Stockholm); a characteristically "fiery" tone-picture, "Der Feuerreiter," by Hugo Wolf; and a delightfully melodious (somewhat Schumannesque) and humorous "Der Hagestolz," by Arnold Mendelssohn, a distant relative of the great Felix—both works for chorus and orchestra. The solo singers, Emma Hiller, Marie Gütze, Carl Dierich, and F. Schleicher, were likewise above praise.—A magnificent rendering of Beethoven's "Missa Solemnis" in D was given by the "Stern Verein," conducted by Fr. Gernsheim, which within the walls of the Kaiser Wilhelm Memorial Church produced even more than its customary impression.—At Dr. H. Reimann's organ concert in the same edifice, his masterly performance of Bach's "Passacaglia," a 17th century Scotch song, "Das Leben welkt," a "Geistliches Abendlied," by Albert D'etrich—both (*a capella*) works exquisitely sung by a male contingent of the famous "Domchor"—and Bach's "Chaconne," capitially played by Arrigo Serato, were particularly attractive items.—Peter Cornelius's flimsy overture to his charming opera, *The Barber of Bagdad* (which has never been heard here), was hardly suited to a programme of the "Königliche Kapelle," under the conductorship of Dr. Karl Muck. The performance of Volkmann's D minor Symphony showed how greatly this once famous work has felt the tooth of Time. A set of variations on a Schubert theme, by Richard Heuberger, owed a certain measure of success to its fairly animated concluding section. Not much happier was A. Nikisch's choice of novelty at the Philharmonic Society in the shape of a somewhat heavy "Dance Scene: Graziella," by Ferd. Pfohl, the well-known Hamburg *littérateur* and critic.—At a Potsdam Philharmonic Concert a fine suite, "Gustav Wasa," by the Scandinavian, Andreas Hallén, was given for the first time.

Some of the numerous "Composers' Concerts" display ambition worthy of a better cause. To this class belong the altogether unripe orchestral works of Otto Herbig. Likewise some dry and laboured chamber music and songs of Josef Wieniawski. On the other hand, a musical legend, *Griseldis*, for soprano solo, female chorus, and orchestra, by the Viennese composer, Richard Mandl, is full of melodic charm, character, and effective contrasts, and should command wide acceptance. Several Lieder also displayed rare merit. Some instrumental works by another Viennese, Anton Beer, were likewise welcome. A string sextet by a young composer, Bernhard Köhler, produced at a Gustav Holländer Quartet, manifests a fair amount of original conception and considerable technical skill, although the texture in the working-out sections lacks clearness, and a striking plagiarism from Schumann's first Quartet is unpardonable.—A pianoforte trio, Op. 9, by Fr. E. Koch, followed by a quartet by Rich. J. Eichberg, were produced with much success by the "Tonkünstler Verein."

The concert given by Miss Clara Butt introduced a well-written orchestral "Ballade" in c minor by our local E. E. Taubert.—An interesting novelty, the Prelude to the third act of *Der Lootse*, by Ulrich, was heard at the concert of the well-known dramatic soprano, Renée Richard, of Paris.—Eugen Gura's "Carl Löwe evening" scored a triumphant artistic and popular success.—Dr. Ludwig Wüllner, who impresses intellectually, not vocally, included at his "Schubert evening" the rarely heard "Einsamkeit," which the composer is said to have reckoned his best song!—Among pianists, special distinction was won by Mr. Frederick Lamond and Gizella Grosz, a *débutante* from Budapest.

It was a real pleasure to turn, at the Royal Opera, from the coarseness of Italian *verismo* to the romantic charm of the Munich prize-opera, *Lobelia*, by the dramatist, O. J. Bierbaum, and the composer, Ludwig Thuille, pupil of Rheinberger and

now professor at Munich. Barring some rather too prominent Wagnerisms (also in the text), the music is original, fascinating, characteristic, and (rare merit!) increasing in intensity and interest to the end; in short, the work possesses beyond question the requisites of a general and enduring success. The performance, with Naval (Lobetanz), Dietrich (Princess), and Stammer (the King), Dr. Muck as conductor, and a fine *mise-en-scène*, was first-rate. The opera had, a few days previous, an equally successful *première* under Mottl at Karlsruhe.

A *théâtre paré* performance was given of Lortzing's ever-fresh *Zar und Zimmermann*, by Imperial command. The new, historically accurate costumes and scenery surpassed the highest anticipations; stage managers, Tetzlaff and Brandt, Frl. Dietrich, Herren Lieban and Rebe were the chief performers. Johann Strauss's new operetta, *Die Göttin der Vernunft*, holds the stage since its first production at "Unter den Linden."

Marcelle Josset gave a historically valuable selection of French songs in the costumes of the respective periods, from Beranger to Yvette Guilbert (1800 to 1897), at the Residenz Theater. The last-named incomparable artiste sang to crowded audiences at the Apollo Theatre. French objection to the German Reichsthaler is obviously becoming a thing of the past!

February, 1898.

J. B. K.

OUR MUSIC PAGES.

HELLER's two Studies, which we give in our music Supplement this month, are not exactly offered as a novelty (!), but as specimens—samples, so to speak—of a new edition only lately brought out, with fresh fingering, phrasing, etc., by Professor Herrmann Scholtz, the distinguished editor of Chopin's and other standard works. The first Study we give is the dashy, impetuous so-called "Tarantella" from Heller's Op. 46 (Augener's Edition, No. 6188), while the second is an equally well-known quiet *cantabile* one, taken from the more advanced book, Op. 45 (Augener's Edition, No. 6189). As, however, "Good wine needs no bush," we refrain from adding another word!

Reviews of New Music and New Editions.

The Man of Sorrows. A Passion-Cantata for Treble and Tenor Soli, Chorus, and Organ. *Easter Cantata* for Treble, Tenor and Bass Soli, Chorus and Organ. By CHARLES W. PEARCE, Mus. Doc. Cantab. London: Office of the *Organist and Choirmaster*.

THESE two works form part of the "Anglican Choir Series;" the first is marked No. 12, the second No. 112. The words are paraphrased by the Rev. A. C. Lowth, M.A., Keble College, Oxon, from the Holy Scriptures, and for the Easter Cantata also from various poets. In *The Man of Sorrows*, Dr. Pearce has not only introduced the grand old "Vexilla Regis" tune (Sarum form), but uses it, and especially the familiar opening notes, as a melody typical of the kingly character of the Saviour; and thus meaning and a feeling of unity are imparted to the music. Other well-known hymns are interspersed throughout the Cantata, and they offer striking contrast to the modern harmonies which prevail in the other sections. The chromatic harmonies in the *lento* e *misterioso* section, commencing p. 21, are peculiarly impressive. Dr. Pearce is indeed master of his art, and the writing is always interesting; his music is expressive and earnest. The final chorus, "The Return of the Multitudes from Calvary," in which the "Vexilla Regis" plays a striking part, brings the cantata to a

dignified close. In the *Easter Cantata* the music, though naturally of different character, may be traced to the same hand. After a melodious, well-written introductory movement principally for soli, comes the "Easter Hymn," for "full chorus with full congregation and organ;" the voices now in harmony, now in unison. As in the first cantata, so here other familiar hymns are introduced; wise employment, as here, of modern means is far better than imitation of a diatonic style of church music great in its day but now obsolete. Dr. Pearce's music is throughout skilful but never dry. The season is nigh at hand when both cantatas will prove acceptable.

Preludes and Lessons for the Pianoforte. Op. 33. By STERNDALÉ BENNETT. Edited and revised by BRADBURY TURNER. (Edition No. 6032; price 2s., net.) London: Augener & Co.

QUITE recently, in speaking of Stephen Heller, we mentioned that his name is seldom to be seen on the programme of a pianoforte recital, and the same is equally true of Sterndale Bennett; and yet both composers wrote pieces which do not deserve the oblivion into which they have fallen. The fact is that good pianoforte music not only exists in large quantities, but is ever on the increase, so that it daily becomes more difficult to be fair all round. Heller's Studies have, however, not shared the fate of many of his pieces, and the same, happily, can be said of Bennett's Preludes and Lessons, which are unique of their kind, and as attractive as they are useful. Sterndale Bennett may in some things have imitated Mendelssohn, but in writing for the pianoforte he had a distinct style of his own. These Preludes and Lessons are too well known to need description. It will suffice to say that they have been carefully edited by Mr. Bradbury Turner, who has added marks of expression, indications of *tempi*, also certain fingerings, as marked by the composer especially for the editor in the copy from which he studied under him.

Twenty-four Lieder. By R. SCHUMANN. Transcribed for the Pianoforte by E. PAUER. (Edition No. 8427; price 2s., net.) London: Augener & Co.

THERE is no need to say anything in praise of Schumann's songs. Franz, Brahms, Grieg, and other composers, have since distinguished themselves in this particular branch of musical literature, yet without dimming in the least the glory of Robert Schumann. Neither would there seem to be any need to praise the transcriber, and yet special praise is here due, for the difficult task of transcribing these songs, with their often elaborate pianoforte accompaniments, has been most successfully accomplished. Among the songs selected, we notice special favourites, such as "The Nut-tree" ("Der Nussbaum"), "Devotion" ("Widmung"), "The Two Grenadiers" ("Die beiden Grenadiere"), "Were I a Bird" ("Wenn ich ein Vöglein wär"), etc. etc. Some, of course, are not easy to play, but the transcriptions are from the hand of an experienced and accomplished pianist.

Child-life (Kinderleben). Op. 62 and 81. Twenty-four Original Pieces for Pianoforte. By TH. KULLAK. Edited by C. GURLITT. (Edition No. 8207; price 1s. 6d., net.) London: Augener & Co.

IT was a happy thought of Schumann's to put titles to the little pieces in his Album for Young Players. You cannot talk to children about moods and feelings, but a title, if at all well chosen, at once indicates the character of the music, and therefore the frame of mind suited to it. The composer of these pieces calls one "A Prayer," another "The Little Traveller," and a third "Cheerfulness," and these may be termed general names. Others, such as

PROGRESSIVE STUDIES

for the Pianoforte
by

STEPHEN HELLER.

Revised, phrased & fingered by Herrmann Scholtz.

Op. 46, No 7.

PIANO.

Vivace.

p

mf

fp

p

f

p

f



This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a more complex melodic line in the treble staff. The fourth system shows a continuation of the melodic and harmonic themes. The fifth system concludes the piece with a final chord in the bass staff. Dynamic markings include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo-piano). There are also fingerings indicated by numbers 1 through 5. The notation is written in a clear, professional style typical of late 19th-century musical publications.

PROGRESSIVE STUDIES

for the Pianoforte

by

STEPHEN HELLER.

Revised, phrased & fingered by Herrmann Scholtz.

Op. 45, N^o 16.*Andantino con tenerezza.
il accompagnamento leggero.*

PIANO.

The musical score is written for piano and consists of five systems of music. The first system is marked 'p dolce' and 'espress.' with a tempo of 'Andantino con tenerezza'. The second system is marked 'mf'. The third system has two first endings, the first marked 'p dolce' and the second marked 'f'. The fourth system is marked 'p' and 'f'. The fifth system is marked 'p' and 'mf'. The score includes various musical notations such as notes, rests, and fingerings, as well as performance instructions like 'p dolce', 'espress.', 'mf', 'f', and 'p'.

The musical score is written for piano and consists of six systems of staves. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various dynamics and articulations:

- System 1:** Starts with a *mf* dynamic. The first staff has a slur over a sixteenth-note figure. The second staff has a *mf* dynamic and a slur over a sixteenth-note figure. The third staff has a *mf* dynamic and a slur over a sixteenth-note figure. The fourth staff has a *mf* dynamic and a slur over a sixteenth-note figure.
- System 2:** Starts with a *p* dynamic. The first staff has a *p* dynamic and a slur over a sixteenth-note figure. The second staff has a *p* dynamic and a slur over a sixteenth-note figure. The third staff has a *p* dynamic and a slur over a sixteenth-note figure. The fourth staff has a *p* dynamic and a slur over a sixteenth-note figure.
- System 3:** Starts with a *p* dynamic. The first staff has a *p* dynamic and a slur over a sixteenth-note figure. The second staff has a *p* dynamic and a slur over a sixteenth-note figure. The third staff has a *p* dynamic and a slur over a sixteenth-note figure. The fourth staff has a *p* dynamic and a slur over a sixteenth-note figure.
- System 4:** Starts with a *p* dynamic. The first staff has a *p* dynamic and a slur over a sixteenth-note figure. The second staff has a *p* dynamic and a slur over a sixteenth-note figure. The third staff has a *p* dynamic and a slur over a sixteenth-note figure. The fourth staff has a *p* dynamic and a slur over a sixteenth-note figure.
- System 5:** Starts with a *p* dynamic. The first staff has a *p* dynamic and a slur over a sixteenth-note figure. The second staff has a *p* dynamic and a slur over a sixteenth-note figure. The third staff has a *p* dynamic and a slur over a sixteenth-note figure. The fourth staff has a *p* dynamic and a slur over a sixteenth-note figure.
- System 6:** Starts with a *p* dynamic. The first staff has a *p* dynamic and a slur over a sixteenth-note figure. The second staff has a *p* dynamic and a slur over a sixteenth-note figure. The third staff has a *p* dynamic and a slur over a sixteenth-note figure. The fourth staff has a *p* dynamic and a slur over a sixteenth-note figure.

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"Grandfather's Clock," "Running a Race," or "The Little Huntsmen," suggest little mental pictures which give special life and meaning to the pieces. Haydn and Beethoven, in order to stimulate themselves to composition, are known to have imagined romances, and why should not young players be stimulated to an expressive rendering of pieces by similar means? And now a word or two about Kullak's music. It is simple, fresh, and melodious; and, though in many numbers there is useful work for the fingers, there are no difficulties at all likely to alarm young players. "Sunday Morning," No. 2 of the first set, is particularly graceful: it is Sunday morning out in the fields and meadows rather than in a church; yet the ecclesiastical close seems to recall the religious associations of the day. "Boating on the Lake," No. 8, with its gliding melody and monotonous bass is of soft, soothing effect; the middle section, with its agitated figure, indicating, it may be, the water fanned by some slight breeze, offers good contrast. In the second set, No. 3, "Grandmamma tells a Ghost Story," is quaint and clever. The *sfs.* chords, the *forte* minim notes, and various pauses add to the mystery and weirdness of the music; near the close, grandmamma goes to sleep: the theme breaks off, there is a whole bar pause, and then two bars of soft chords bring the piece to an end. No. 8, "The Nightingale in the Copse," is so delightful that the young student will probably not notice that the little tone-poem is also an exercise on the shake. This mention of only a few numbers will, we hope, give a general idea of the contents of this attractive collection.

Hours of Roaming ("Wanderstunden," Promenades d'un Solitaire, 2nd set). Characteristic Pieces for the Pianoforte by STEPHEN HELLER. Op. 80. Revised, phrased, and fingered by O. THÜMER. (Edition No. 6471; price 1s. 6d., net.) London: Augener & Co.

AFTER the more elaborate pianoforte music of Chopin, Schumann, and Brahms—we say nothing of Beethoven, since here we refer particularly to the shorter pieces which came into vogue after his time—it is sometimes refreshing to turn to the simpler tone-poems of Stephen Heller. The structure is so clear, and the sentiment, if not always deep, is always pure; again, the technical demands—and this to many players is an important consideration—are never exorbitant. Of the numerous pieces written by the composer, the "Hours of Roaming" rank among his best; the one in D flat (No. 2 of the present set) is, indeed, full of grace and melancholy charm; and the quiet No. 4 in F is also most expressive.

Noveltte: Pianoforte Solo by JOHN FRANCIS BARNETT. London: Augener & Co.

THIS refined piece certainly ranks among Mr. Barnett's best efforts. It is pleasant to practise, for it is written by one who well understands the resources of the keyboard; and it is pleasant to listen to, for it is quiet, melodious and expressive.

Selections and Movements from the Works of Celebrated Composers, arranged for the Organ (with pedal obbligation). R. WAGNER: Three Marches from *Rienzi* arranged by J. WODEHOUSE. No. 9, *March of the Ambassadors* (Marsch der Gesandten); No. 10, *March of Peace* (Friedensmarsch); No. 11, *War March* (Grosser Kriegsmarsch). London: Augener & Co.

MARCHES are always popular, and, moreover, that form of composition has been illustrated in signal manner by all the great masters from the days of Handel onward. Among modern marches, those of Wagner are now held in special honour. His general style of writing, with its

polyphony and intricate rhythms, would not seem to be best adapted to that particular branch of composition; yet, when occasion demanded, the master could furnish music as clear and concise as any of his predecessors or contemporaries. His *Tannhäuser* and *Götterdämmerung* marches are the best known, or, at any rate, the most admired. The three now under notice from *Rienzi* are all exceedingly attractive. The glories of Wagner's later operas and music-dramas have certainly thrown *Rienzi* somewhat into the shade, but, as in the case of these three marches, it contains much music which deserves revival. The three transcriptions for organ by Mr. Wodehouse are excellent and effective.

Gradus ad Parnassum. Collection of Violin Studies in Progressive Order, selected, carefully revised, and fingered, with annotations and remarks, by ERNST HEIM. Books 2 and 3. (Edition Nos. 5472, 5473; price each 1s. 6d., net.) London: Augener & Co.

WE have already called attention to the first Book of this important collection. Book 2 contains further and more advanced studies in major and minor keys, in the first position; in some of them are to be found easy double stopping and enharmonic changes. In Book 3 are to be found chords, easy arpeggios, and chromatic passages, and all still in the first position; then follow studies dealing with a change from the first to the second position. It will be seen from this brief description of the contents of these two Books how systematically and thoroughly the editor, Mr. Ernst Heim, is carrying out his vast scheme. Then, again, each Book contains the supplementary studies announced in the preface of the first Book. The variety obtained by drawing from different authors is a welcome feature of this collection. In Book 2 we come across the names of Corelli, Bach, and Handel. Now technical studies, however excellent, seldom make interesting pieces; many a classical movement, on the other hand, offers excellent technical practice.

Vieille Histoire pour Violon et Piano par G. SAINT-GEORGE. London: Augener & Co.

THE qualification "vieille" in the title of this piece is sufficiently borne out by the quaint character of the music. Mr. Saint-George has not revealed the story which prompted its composition. In this he has done well; those who play the piece, if only gifted with a little imagination, can make up a story for themselves, and the music will guide them as to its nature; and the scene of action will be the court of a prince rather than the cottage of a peasant.

Chant sans Paroles, and Tristesse, pour Violon ou Violoncelle et Piano par G. SAINT-GEORGE. London: Augener & Co.

OF these two pieces, the first is melodious and graceful, and therefore attractive. For neither of the performers does the music present any technical difficulties, yet for due effect it must be rendered in a neat, refined manner. The second, *Tristesse*, is an expressive little tone-poem. Though the mood is sad, it is not depressing. The music seems really the outcome of a mournful mood rather than an artistic attempt to depict one. And then again there is simplicity with absence of the commonplace.

Classische Violoncell-Musik. Edited by CARL SCHROEDER. Heft xxiii., Suite I, by CAIX DE HERVELOIS; for Violoncello and Pianoforte (Edition No. 5523; price 1s., net). London: Augener & Co.

THE composer of this suite, born about 1670, was a French musician, who entered the service of the Duke of Orléans, and who published at Amsterdam two books of

"Pièces pour la Basse de Viole avec la Basse continue ;" from one of those books we presume the present suite is taken. The first movement is a graceful *Andantino*, entitled *La Milanese*. It is in the key of A major, and in 3/4 measure; one single bar, however, in the middle of the movement, forming a prolonged half-cadence, is in 2/4. No. 2 is a *Sarabande*, delightfully quaint and dignified. In the second section is to be found a progression in which there is feeling as well as clever figuration, and from which a short but effective coda is evolved. A dainty *Mennett* with a plaintive *Trio* in the tonic minor follows next. The fourth movement is an *Andante*, *L'Agréable*, tender and expressive. The suite concludes with an interesting *Gavotte*. This specimen of Caix de Herve's music will certainly make violoncello players anxious to make further acquaintance with it. Herr Schroeder has shown taste and skill in the pianoforte part written out from the figured bass.

Twelve Studies for Violoncello. Op. 70. By J. J. F. DOTZAUER. Newly edited and fingered by OSCAR BRÜCKNER. (Edition No. 5690; price 1s., net.) London: Augener & Co.

EVER-INCREASING interest is taken in the violin, and especially by the fair sex: this is a fact constantly forcing itself on our attention. Some years back, a lady carrying a violin case in the streets would have been the centre of observation; now it is one of the commonest of occurrences. The violoncello, too, now has numerous devotees, among which many ladies; of this, on account of the unwieldy size of the instrument, the streets cannot, of course, give the same evidence. Players of the greater instrument—"greater" here referring merely to size—will be thankful for this publication of Dotzauer's Studies, and for the care with which they have been edited by Herr Brückner. Anyone who masters them is, in the best sense of the term, a virtuoso.

Scale and Arpeggio Manual for the Violin. Arranged by A. LAUBACH. (Edition No. 5672; price, net, 1s.) London: Augener & Co.

The special aim of this manual is to furnish candidates for Local Examinations (whether Associated Board, Trinity College, or what not) with exactly what is usually required, or likely to be, of seniors or juniors, both as regards the various scales and arpeggi, and also the bowings to be used, without a lot of unnecessary material. Thus Section I. contains scales (major, harmonic and melodic minor, and chromatic), and arpeggi of the common chords, through one octave; Section II., the same, with the addition of arpeggi of the dominant and diminished sevenths, through two octaves; Section III. gives scales and arpeggi in three octaves; and the whole is comprised in 24 clearly printed pages.

Short Voice-Training Exercises in Two and Three Parts, for Singing Classes. By H. HEALE. (Edition No. 6798; price, net, 6d.) London: Augener & Co. STANDING before a large class, with probably only twenty minutes or half an hour at his (or her) disposal, and one or more part-songs to be taught, besides the old ones kept up, the singing teacher has little time to spare for inventing vocal exercises, or drilling the pupils in them. Every moment is precious, and for this reason, first of all, we are particularly pleased with these short exercises, ready to hand, many of which are actually only two bars, and few more than three bars in length, so that it would not take a minute to chalk one upon the blackboard at the commencement of a lesson. Another good point in this little volume is, that so many of the exercises

are in Round form, according to our own experience the very best means for easily and gradually accustoming young beginners to taking parts. The majority of exercises are based on the diatonic scale, or the tonic common chord, a good deal of variety as to time and rhythm, however, being given in small compass. On all these counts, therefore, we can most warmly recommend this excellent and handy little sixpenn'orth.

Concerts.

LAMOUREUX CONCERTS.

ON February 2nd the Lamoureux Concerts were resumed at Queen's Hall. The principal novelty was a symphonic poem for pianoforte and orchestra, by César Franck, entitled *Les Djinns*. The composition has been heard in Paris, but not previously in England. Suggested by a poem of Victor Hugo, the work is essentially "programme music," with the disadvantage that it does not follow out the suggestions of the poem. There is a great deal of technical knowledge displayed in the orchestral treatment, but the solo for the pianoforte is colourless and ineffective. The extravagant laudation of César Franck in some quarters proves to what lengths musical enthusiasts will go in endeavouring to elevate a particular idol. We have heard this composer described as a second Beethoven! That he possessed immense industry and remarkable gifts may be granted, but the difference between great talent and genius has been aptly defined as the difference between lightning and artificial fireworks. Beethoven's lightning has illumined the entire musical world, while the fireworks of César Franck have but sparkled for a chosen few. The lack of absolute inspiration is the worst fault that can be found with his works; but that deficiency is fatal to their general acceptance. Consequently, although the composer has written operas, symphonies, chamber music, and hundreds of pianoforte pieces, he is little known beyond the immediate circle that idolizes him on the Continent, and in London his compositions have no chance of pleasing. The vague, dreamy character of the piece was well brought out by Madame Henri Jossie, a pianist of great refinement and delicacy, but the orchestral portion of *Les Djinns* completely overshadowed the pianoforte solo, and unfortunately the band in this particular instance was by no means free from reproach, being somewhat coarse and deficient in grace. It may be that further rehearsals were required, for in the glorious c minor Symphony of Beethoven scarcely a fault could be found, and M. Lamoureux has seldom so distinguished himself as in his artistic reading of this noble work. A concerto in c minor for clarinet and orchestra, by Mr. Percy Pitt, fared almost as badly as the work of César Franck in the accompaniments, but the solo for the clarinet was played in masterly style by M. Manuel Gomez. The instrument is less popular than it used to be in bygone days, as may easily be seen by referring to the operatic scores of Weber, who wrote beautiful passages for the clarinet. M. Gomez amply merited the enthusiastic applause with which his fine playing was greeted. Two Wagnerian pieces were included in the programme, and M. Lamoureux displayed more sympathy with the works of that composer than is usual with a French conductor. Beethoven's *Egmont* overture commenced the concert, and here again commendation may fairly be bestowed both upon orchestra and conductor. It only remains to add that the audience gave the Parisian musician a very cordial reception. Madame Jossie also, although her task was an uphill one, had no reason to complain of the attitude of her auditors. They disliked the music thoroughly, but were sympathetic towards the pianist.

QUEEN'S HALL SYMPHONY CONCERTS.

AT the concert of Saturday, February 5th, an interesting item was Sir A. C. Mackenzie's *Little Minister* suite. This was the incidental music written for the Haymarket play still being performed with great success. Sir A. C. Mackenzie has

composed some very characteristic, and, of course, thoroughly Scottish music, and we may expect it to find favour in the concert-room. Miss Leonora Jackson, the American pupil of Dr. Joachim who won the Berlin Mendelssohnian prize, played at this concert the D minor Concerto of Vieuxtemps, a work of immense difficulty but no great musical value. In her execution Miss Jackson satisfied her admirers, although the more critical would have been pleased to hear a fuller and broader tone. The concert included Beethoven's Seventh Symphony in A, and a couple of Wagnerian works, well played under Mr. Wood's direction. On Saturday, February 12th, Bach's suite for strings, two oboes, three trumpets, and drums was played with great success, and was followed by the wonderful funeral march from *Götterdämmerung*, one of the finest of Wagner's inspirations. It was grandly performed, and the majestic quality of the music made Mendelssohn's "Italian" Symphony sound somewhat feeble coming after it. Tschalkowsky's "Nutcracker Suite" was again played with remarkable effect under Mr. Henry Wood's direction, and Wagner's "Huldigungs March" concluded the programme. Miss Louise Dale sang gracefully, and W. H. Squire played three violoncello solos with his customary skill. The attendance was very large.

THE PHILHARMONIC SEASON.

THE directors of the above society and Mr. Francesco Berger are entitled to the gratitude of the musical world for the very interesting and progressive scheme announced for the coming season. While fully recognizing the claims of great Continental composers and performers, the Philharmonic does not ignore native musicians. We are glad to notice that Mr. Frederic Corder will conduct the first performance of his dramatic scena, *Pippa Passes*, a happy inspiration suggested by the poem of Robert Browning. Mr. Eugene d'Albert also is a native of Glasgow. Therefore, if our Scottish friends will permit, we will call him a "British" composer, and trust no harm may come of our boldness. Besides appearing as a pianist, Mr. d'Albert is to conduct the first performance in England of his Symphony in F. Mr. Hamish McCunn, not entirely satisfied with his ballet music in the opera of *Diarmid*, produced last season at Covent Garden, has rewritten some portions, and it will be heard at a Philharmonic Concert. Among great foreign composers, Dr. Dvorák deservedly holds a high place. He will be especially welcome, as he promises to conduct important new compositions. A great attraction will be the appearance of Dr. Saint-Saëns in the dual capacity of organist and composer. It was quite time for a special invitation to be offered to the distinguished French musician, one of the most striking and original composers of the present day. He is also to conduct some of his orchestral works. M. Moszkowski is announced to perform his new pianoforte concerto, a work full of novel ideas, and extremely difficult. He will also conduct a selection from his ballet, *Laurin*, said to be a charming production—which we have no difficulty in believing. The list of soloists and vocalists is a splendid one. Among the most celebrated is Herr Rosenthal; M. Gabrilowitsch, the remarkable Russian pianist, will also appear, and Mlle. Ella Pancera. The brilliant Mme. Zeisler, for five years a pupil of M. Leschetitzky, who made such a sensation at Chicago in 1884, is another of the pianists. Among the solo violinists is M. Adamowski, who has already played in London. A native artist, Mr. Henry Such, will also appear. He is a very capable performer. Vocal stars will take part in the concerts, Mme. Melba being named, and Mme. Blanche Marchesi, Mlle. Ravogli, etc. The season will commence under Sir A. C. Mackenzie, on March 10th, and will conclude on June 23rd. Among the orchestral works we are to have Dr. Parry's beautiful orchestral variations.

HANDEL'S "ATHALIAH."

THE Handel Society was to be commended for reviving *Athaliah* at Queen's Hall on Saturday, February 5th, although the oratorio undoubtedly seems a little old-fashioned in these "go-ahead" times. It was written in the same year as *Deborah*

(1733), and was performed originally at Oxford. Unfortunately, *Athaliah* had as poor a libretto as it is possible to imagine. The author was Samuel Humphreys, who professed to have copied Racine, but most of the lines are merely doggerel, destitute of ideas and destitute of style. The late Mr. Weist Hill, about twenty years ago, revived *Athaliah* at the Alexandra Palace, and the late Sir Joseph Barnby tried it at the Albert Hall. But these experiments only served to prove that there was no chance of permanently reviving the oratorio. *Athaliah* was the third of the composer's sacred works, and almost its sole attraction is to be found in tracing the germs of ideas which were afterwards more fully developed. The choral portions frequently remind us of the skeletons, so to speak, of musical thoughts which the composer has elsewhere worked out in grander and nobler artistic forms. The solos are, as a rule, feeble, but they are numerous, because at the time *Athaliah* was written people would not listen for any length of time to choral music, no matter how fine. It was before *Israel in Egypt*, *The Messiah*, etc., attracted thousands to applaud their wonderful choruses. One eminent musician has suggested that the "Baal" and "Jehovah" portions of this oratorio supplied Mendelssohn with a hint for some choruses in *Elijah*. Credit may be given to those who took part in the Queen's Hall performance and to Mr. Liddle, who conducted. Mr. Croager was efficient as organist, and Sir Walter Parratt accompanied the recitatives on the pianoforte. Mme. Marie Duma was the chief soprano, and sang the music with her customary intelligence. Mr. Arthur Wills represented Abner, a part of no great importance, but requiring a fairly good voice.

POPULAR CONCERTS.

THE Popular Concert of Saturday, February 5th, although containing no novelties, was an interesting one, if only for the fact that it included Dvorák's String Quartet in E flat, a fine specimen of the Bohemian master's composition. It was played by Lady Hallé and Messrs. Inwards, Gibson, and Becker. The last-named artist has evidently succeeded in winning the goodwill of Popular Concert audiences, although he followed so splendid a violoncellist and so old a favourite as Signor Piatti. Another performer of great ability is missed at these concerts—that is, Mr. Ries, who has never been surpassed as second violin. Mr. Ries now devotes himself mainly to teaching, we understand. At this concert Lady Hallé's solo was Beethoven's beautiful Romance in G, a composition as good in its way as the more popular Romance in F. Miss Adela Verne made her first appearance this season. Her refined and artistic methods were always appreciated, and in Bach's "Italian" concerto she was deservedly applauded. Mozart's beautiful quintet for strings in E minor, No. 6, opened the concert on Saturday, February 12th. It was admirably rendered by Lady Hallé and Messrs. Inwards, Gibson, Hobday, and Paul Ludwig. Miss Adela Verne played Mendelssohn's Variations Sérieuses with great brilliancy, and the pianist gave a composition by the same musician as an encore. Lady Hallé, after playing Max Bruch's Romance in A minor (Op. 42) charmingly, was encored, and gave a solo by her brother. Mme. Bertha Moore was heard in songs by Mr. Henschel and Maud V. White. Mendelssohn's Sonata in D (Op. 58) for 'cello and piano concluded the programme.

AMATEUR ORCHESTRAS.

QUITE a feature of the musical doings in February has been the number of amateur orchestral concerts. The Royal Amateur Society gave an excellent concert at Queen's Hall on Wednesday, February 9th. Mr. Ernest Ford, the conductor, may be congratulated on the decided progress the Royal Amateurs are making. The band was heard in Mozart's *Zauberflöte* overture, in the scherzo from Mendelssohn's *Midsummer Night's Dream*, neatly and carefully performed, also in Wagner's *Die Meistersinger*. We will not say that it was given with quite the solidity of Dr. Richter's orchestra, but a few years ago no amateurs would have attempted such a work. Mr. Kennerley Rumford was the vocalist, and Mr. Tivadar Nachez played a couple of violin solos with capital effect.—In the same week, and at the same hall, the society called "The Strolling Players"

gave their sixty-ninth concert, with decided success. The title of "Strolling Players" is scarcely exact, but "what's in a name?" Mr. Norfolk Megone conducted, and carried the amateurs through many a difficult passage, without affording any loopholes for adverse criticism. The interesting Prelude to *Lorelei* by Max Bruch was given with much animation, and the Hungarian March from Berlioz's *Faust* was another brilliant performance; while the Scènes Algériennes of M. Saint-Saëns proved the capabilities of the orchestra, as did the Symphony in F, No. 12, of Théodore Gouvy, a musician whose works are rarely heard in London concert-rooms. The programme also included Litolf's descriptive overture "The Fall of Robespierre." The Troubadour Glee Singers acquitted themselves well, and Miss Ada Davies sang with considerable expression Michaela's air from the fourth act of *Carmen*. Signor Maggi gave "O Star of Eve," from *Tannhäuser*, but baritones should not sing this air too frequently, charming as it is. Mr. J. M. Coward played improvisations on the Mustel organ. We had thought this department of music a lost art, but Mr. Coward displayed no little skill. A pleasant Reverie for strings by the French composer, M. Pierre, was another agreeable item.—Next we turn to the Stock Exchange Orchestra, one of the most competent of our amateur societies, and to a great extent composed of financial gentlemen. For some years it was conducted with much talent by Mr. George Kitchin, but ill-health has compelled that gentleman to resign the post, and now Mr. A. W. Payne, the excellent violinist of the Queen's Hall orchestra, directs the performances. The novelty of the evening was placed quite at the end of the programme. It was an orchestral scena by Mr. Granville Bantock, called "Jaga Naut," and was suggested by Southey's once popular poem, "The Curse of Kehama." As the movement belongs to a larger work, we may have a further and a better opportunity of discussing its merits. The most successful item of the evening was the playing by Mr. Douglas Boxall of the pianoforte solo in Liszt's Hungarian fantasia. This young pianist displayed remarkable skill, and was rapturously greeted. Beethoven's *Leonora* overture, No. 3, was not quite so finished in execution as Dvorák's Symphony "From the New World," which was a most creditable performance. The weakest feature in the orchestral playing was the want of perfect agreement in the strings, a defect most noticeable in the Beethoven overture, where greater finish and a broader style were required. Some glees and part-songs by the Male Voice Choir associated with the Society were effectively rendered, and Mrs. Hutchinson sang airs of Brahms, Martini, and Luzzi, being very successful in the old-fashioned music. It is gratifying to be able to commend the Stock Exchange Orchestra as an example of what may be accomplished by cultivated amateurs.

STUDENTS' CONCERTS.

THE students are everywhere, as Longfellow would say, "up and doing with a heart for any fate." The organ pupils of the Royal Academy of Music gave a recital at Queen's Hall on Thursday, February 10th. On Friday (11th) there was an orchestral concert at the Royal College of Music, attracting an enormous audience. Professor Villiers Stanford conducted in his best style Schumann's symphony in c (Op. 61), the overture *Benvenuto Cellini* by Berlioz, now seldom heard, and a rhapsody by Chabrier, which although a somewhat fantastic work, caused great enthusiasm. Miss Agatha Macken sang "Mi tradi," from *Don Giovanni*, an air rather trying her executive ability but meriting praise owing to the young vocalist's intelligence. Mr. Harry Dearth, although quite a youthful basso, has a voice of great compass and no little power, and produced quite a sensation in Gounod's "She alone charmeth my sadness." Miss Maud Gay, in Liszt's Ungarische Fantasie, proved herself a brilliant pianist. Altogether it was a highly creditable example of what is being done in our great teaching establishments, the eagerness and enthusiasm of the students being remarkable.

PIANOFORTE RECITALS.

ON Monday, February 7th, Herr Liebling gave a recital at St. James's Hall, and undertook the difficult task of performing

four of Beethoven's sonatas. Herr Liebling is an admirable performer, as we have had occasion to remark; he was, perhaps, a little deficient in depth of expression in one or two instances, but generally pleased his auditors. Ten days later he gave a recital devoted exclusively to the works of Schumann. At the same hall on Friday, February 11th, M. Slivinski gave a Chopin recital. He displayed his complete sympathy with the beautiful ideas of the Polish composer, and the recital certainly advanced the reputation of M. Slivinski as a pianist of the poetic school.

MISCELLANEOUS MUSICAL ITEMS.

THE American opera season indicates a certain reaction in favour of works of the older school. For example, we hear of Mme. Melba in *La Traviata*, *Faust*, and other operas strictly of the popular kind. But Mme. Gadske, the excellent Wagnerian dramatic soprano, has appeared in *Tannhäuser* and *Die Meistersinger*. An announcement which is amusing is that Mme. Melba intends to appear in Balfe's *Bohemian Girl* in America.—Signor Piatti, although spending the winter in Italy, has by no means given up playing. At a concert in memory of the composer and violinist Signor Bazzini, at Bergamo, Signor Piatti, on February 10th, played a solo.—Mme. Maud Valerie White has, we learn, just completed a serious opera.—Mme. Patti having, on the 19th of February, reached her fifty-fifth year, the rumours of her retirement are again renewed. She has made engagements with Messrs. Harrison both for London and the provinces, and one of these is nothing less than an appearance at the Crystal Palace.—The probability of a triumphant success with *The Nibelungen Ring* at Covent Garden this season appears likely. Already the scheme is meeting with support, and the representations promise to be extremely interesting.—Ballad concerts, both at the Queen's Hall and St. James's Hall, have been largely attended; one of the programmes was devoted to the songs of Sir Arthur Sullivan at Queen's Hall. At St. James's, recitations have varied the programme, but they were rather too sombre for the purpose.

Musical Notes.

LEIPZIG.—Arthur Nikisch has refused the appointment of Kapellmeister at the Berlin Opera, having concluded a ten-years' contract, with pension, as Director of the Leipzig Gewandhaus Concerts. Some subscribers might opine that *Varietas delectat*!

BERLIN.—Court Kapellmeister Felix Weingartner is said to have fixed upon Bremen as his future residence.

A monument will be erected on the grave of the late Professor Woldemar Bargiel. A large sum has already been collected, chiefly by his pupils.

THE "Alt-Deutsche Verband" offers three prizes of 500, 150, and 100 marks for the best songs to the Fleet for one voice, with pianoforte accompaniment, to be received by June 1st next. The judges are the two Court Kapellmeisters, Dr. Muck and Joseph Sucher, and the *littérateur* and critic, E. von Pirani. (See also our special Leipzig and Berlin letters.)

DRESDEN.—The *première* of *Odyseus' Heimkehr*, from August Burgert's *Homerische Welt*, has been followed by the first performance of *Kirke*, preceded by the introductory *Polyphemos*, with a success which is chiefly due to Frau Wittich and Herr Scheidemantel as principal vocalists, and to the magnificent *mise-en-scène*. Herr Schuch contributed his share as conductor. The complete cycle is to be performed in a theatre to be specially constructed at Godesberg on the Rhine in 1900!

SCHULZ-Beuthen's new "Episode from Gipsy Life" met with a favourable reception.

The hundredth anniversary of the birthday of Reissiger, successor of Weber and predecessor of Wagner, as conductor at the Dresden Opera, was marked by the

performance of two of his choruses. His operas are forgotten, but his sacred works retain their interest and value.

Hamburg.—Arno Kleffel, from Cologne, has been appointed first Kapellmeister. Arnold Krug's prize-sextet (Op. 68) introduced Dr. A. Stelzner's recently invented Violotta with decided success.

Cologne.—A wind-instrument evening brought forward a new quintet, with piano, by N. H. Rice, and a suite for five wind-instruments (Op. 57), by Ch. Lefebvre.

Munich.—The Prince Regent has approved the project of the theatrical administrator von Possart, to place in the vestibule and corridors the portraits of all the illustrious singers and conductors of the past since the foundation of the Opera House in 1778, after the example of the Paris Comédie-Française and of the Vienna Court Theatre. The most distinguished Munich painters have offered to contribute on very easy terms to this patriotic enterprise.

Professor Heinrich Schwartz, Eugen Gura's well-known accompanist, has been appointed successor to the composer, Victor Gluth, as Director of the Oratorio Society.

Breslau.—The centenary of its existence was celebrated by the theatre, where C. M. von Weber was conductor at the age of eighteen, in 1804.

Stuttgart.—Adolf Sandberger's opera *Ludwig der Springer* had a successful *première*.

A novelty at the concerts of the Hofkapelle was a symphony in D, by Professor Ernst H. Seyffardt.

Frankfurt a.M.—A new pianoforte concerto in D minor, by Dr. Bernhard Scholz, which was introduced by J. Kwast, although grateful in the solo part, is somewhat too meagre in invention to promise numerous repetitions. On the other hand, Théodore Gouvy's latest work, "Polyxena," met with complete success, to which Frau Maria Wilhelmj, from Wiesbaden, contributed not a little.

Cassel.—A most agreeable impression was produced by a new violin sonata in D (Op. 14) by the pianist-composer Richard Frank, of Bâle, who had already made himself favourably known here by some chamber works.

Weimar.—A very difficult fantasia for piano and orchestra (Op. 6), by a young Hungarian composer, Akos von Butthykay, met with a friendly reception.

Brunswick.—Two new choral works, "Vineta" and "Athenischer Frühlingsreigen," by Jos. Frischen, were very warmly received.

Darmstadt.—A new heroic tenor, Camille Ernest, has been discovered by Cosima Wagner, who engaged him for Bayreuth, to be trained by Director Kniese.

Meiningen.—The excellent local conductor, Fritz Steinbach, has been appointed President of the Allgemeiner Deutscher Musikverein, in place of the retiring Baron Hans von Bronsart. Professor Dr. Kretzschmar, of Leipzig, has joined the Directorate.

Gera. is struggling towards the front under the *régime* of Kapellmeister Kleeman, assisted by the art-loving Prince and Crown Prince, the principal modern composers, from Berlioz to Dvorák, figuring along with the classics on the orchestral programmes.

Vienna.—A libretto so insipid as Victor Léon's ballet-pantomime, *Struwwelpeter*, which had the unmerited honour of production at the Imperial Opera, could hardly inspire Richard Heuberger with good music. The audience for the most part remained "frosty" to the end. The composer was more fortunate at the theatre An der Wien with the operetta *Der Opernball*, based on the comedy, *The Pink Dominoes*, of the above-named Victor Léon. The music, which is replete with reminiscences, has at least some "go."

Die Pariserin, produced at the Carl Theatre, is a *réchauffé* of gleanings from Suppé's melodies, and is certain not to reach the fame of *Boccaccio* and *Fatinitza*. Lilli Lehmann's *Norma* had a triumphant success—no slight praise!—at the Imperial Opera.

Amongst the chief concert novelties produced were a pleasing overture to *Hero and Leander*, by Robert Fuchs, at the Philharmonic Society; a pianoforte quartet in G minor (Op. 43), by A. Klughardt, which was well received at the Duesberg Quartet; W. Rabl's fine prize quartet for pianoforte, violin, clarinet, and 'cello, performed by the Bohemian Quartet, who were less successful with a pianoforte quintet (Op. 18), by Lamberg; a selection of works, including a choral and orchestral poem, "Küwala," a violin sonata in E flat, and some songs by the gifted Dane, Jørgen Malling, given at his own concert; and an ancient novelty, Michael Haydn's MS. Symphony in D, brought out by the Orchestra Haydn Club, which is styled by Dr. Theodor Helm "Genuine Haydn of great freshness and clearness."

The Schubert Exhibition yielded a profit of 4,010 florins (about £400), on behalf of needy pupils of the Conservatorium, to which the City Council has contributed a further sum of 4,000 florins.

Several claimants to the late Johannes Brahms's estate have come forward, viz. the Vienna "Gesellschaft der Musikfreunde," the "Liszt Pensions Verein" at Hamburg, the "Czerny Verein," besides twenty-two relations who are not mentioned in the will. They are mostly farmers, who had emigrated to America, and who intend to claim the entire property of about 400,000 marks (£20,000). The valuable library and musical collection will be handed over to the "Gesellschaft der Musikfreunde." At the inventory more than 600 letters were found, including some by Liszt and Wagner.

Gratz.—C. M. von Savenau's fluently-written music to the comedy *Minnesieg* was accorded a sympathetic reception.

Paris.—Madame Marie Brema, from London, met with considerable success as Orphée in Gluck's opera at the Opéra Comique.

Louis Varney's operetta, *Les Demoiselles des Saint-Cyriens*, brought out at the Cluny, is one of his best creative efforts.

The Colonne Concerts gave Beethoven's Ninth Symphony, with a new and more acceptable text by Ernst, instead of Alfred Wilder's translation. They also produced a set of somewhat eccentric orchestral variations, "Istar," by Vincent d'Indy. An interesting vocal and orchestral legend, "La Messe du Fantôme," by Ch. Lefebvre, was also given.

A characteristically gloomy tone-picture, "Effet de Nuit," by the Austrian composer Silvio Lazzari, was brought out at the Lamoureux-Chevillard Concerts.

The well-known pianist, Clotilde Kleeberg, managed to extract but slight effect from a new pianoforte concerto in F minor, by Th. Dubois, at the Conservatoire Concerts, now held at the Grand Opéra.

The d'Harcourt Concerts, which have started a fresh season, seem to be given to strict classicism: Handel, Mozart, Beethoven, etc.

The "Société des Compositeurs" introduced a pleasing pianoforte trio by Weckerlin, and some pieces for Gustave Lyon's highly ingenious new harp without pedals, which should certainly find general acceptance.

A very successful Brahms Concert was given by the violinist Ed. Nadaud. Obviously, the German master is at last making his way also in Paris.

A singular prize has been offered by the city of Paris, viz. the sum of 10,000 francs for the best orchestral work

with or without vocal solo and chorus. It may also be in dramatic form, but sacred music is excluded. If performed on the stage, only 5,000 francs will be paid, but the performance is guaranteed with a subvention of 25,000 francs, and all accruing advantages will be for the benefit of the composer. The works must be sent in before the 15th December, 1899.

Antwerp.—Genuine success attended the *première* of the opera *Numance*, set to Michel Carré's capital libretto by the Belgian, Van den Eeden, Director of the Mons Conservatoire, and composer of several important cantatas, symphonies, choruses, songs, etc.

Copenhagen.—A somewhat too Wagnerian but effective lyric drama on an Indian subject, *Vijandaka*, by the young Dane, Alfred Tofft, hitherto only known by some songs, was given for the first time.

An exhibition of ancient instruments has been collected, upon which a historic concert of corresponding music is to be given.

Moscow.—The long vacant post of Professor of piano-forte at the Conservatoire has been accepted by the pianist Sapellnikoff.

Milan.—Gluck's *Orfeo* at the Teatro Lirico was the first real success of the season. Even Italians seem to tire of the brutalities of their native "*verismo*."

In the absence of the usual civic subvention, a "Pro Scala" committee has been organized, composed of Verdi, Boito, Puccini, and Galignani, to secure the reopening of the famous opera-house with a remodelling of its artistic management.

A congress for the promotion of Church music has been formed. In connection therewith, a trilogy, "*La Passione di Cristo*," one of the most important works of "Young Italy," by Perosi, of Venice, composer of twelve masses, numerous hymns, etc., has been given.

Rome.—The author's rights of the *Barber of Seville* have been prolonged by the Senate to a further period of two years. A committee, joined by Verdi at Pesaro, is pleading for a further extension, since the Conservatorio "Rossini" (Director, Mascagni) receives at present all the "*tantièmes*" on Rossini's works; and as the Government subvention is only 37,000 lire (about £1,400), the existence of this musical institute is placed in jeopardy.

Gloucester.—The Festival of the Three Choirs will be held during the week beginning September 11th. On Tuesday, the 13th, *Elijah*, Brahms' *Requiem*, *The Creation*, and Prof. Prout's Organ Concerto in G minor are promised; on Wednesday, Dvorák's *Stabat Mater*, *The Hymn of Praise*, *The Golden Legend*, and a new work for orchestra by Miss Ellicott; on Thursday, a new work by Dr. Hubert Parry, the *Christmas Oratorio*, the *Eroica Symphony*, and *Judas Maccabæus*; winding up on Friday, 16th, with *The Messiah*.

DEATHS.—The Royal Academy of Music has again sustained a severe loss in the death of one of its foremost professors, Frederick Westlake, which occurred on February 12th. He was only 58, having been born at Romsey in 1840, and had been teaching at the R.A.M. since 1863. His compositions were unimportant, but his "*Lyra Studentium*" and other useful pianoforte editions will keep his memory green.—The well-known cornet player, Mr. Howard Reynolds, died on January 25th, at Bath.—Dr. Wilhelm Mayer ("W. A. Remy"), born June 10th, 1831, Prague, composer, *littérateur* and teacher of Heuberger, Weingartner, Busoni, Kienzl and others, died at Gratz on January 23rd.—The deaths are also recorded of Franz Curti (on February 6th), the talented Dresden composer of *Hertha* and other operas, born 1854 at Cassel; Oscar Eichberg, the Berlin composer,

teacher, and critic; Johannes Hager (Baron Johann von Haszlinger), the Viennese composer of the operas *Iolanthe*, *Marpha*, and of the oratorio *John the Baptist*, on January 9th; Oscar Commettant, distinguished *littérateur*, teacher, etc., born 1819, died near Havre, January 24th; Giovanni Battista Meiners, aged 72, composer of operas, of a requiem on the death of King Carlo Alberto and of an elegy for the recent Donizetti celebrations at Bergamo.

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